

No. 10.

PAYNE'S
Kleine Partitur-Ausgabe.

HAYDN.

Op. 76. No. 2.

Quartett. D-moll.

Preis: 40 Pf.

Ernst Eulenburg, Leipzig.
Kgl. Württemb. Hof-Musikverleger.

M452
.H42
H. III
76
1920x

Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestel

Thematische

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Mary Pappert School of Music

No.		M.
1.	Mozart,	ber. Largo) 0,40
2.	Beethov	m (Reiter-) 0,40
3.	Haydn,	1,40
4.	Beethov	1,70
5.	Cherubini	0,50
6.	Beethov	op. 103, B 0,50
7.	Mendels	0,40
8.	Mozart,	nen-No.6) 0,40
9.	Beethov	0,40
10.	Haydn, C	0,40
11.	Schuber	37, B . . . 0,60
	(Der Tod	13, A m . . . 0,60
12.	Beethov	0,40
13.	Mozart,	etten-) . . . 0,50
14.	Beethov	0,70
15.	Schuber	0,60
16.	Beethov	1, A m . . . 0,50
17.	Beethov	2, F . . . 0,50
18.	Beethov	3, A . . . 0,50
19.	Beethov	op. 47, Es 0,70
20.	Beethov	op. 44, Es 0,90
21.	Beethov	op. 97, B . . . 0,70
22.	Beethov	op. 49, D m 0,70
23.	Cherubini	op. 66, C m 0,70
24.	Mozart,	(Geister-) 0,50
25.	Mozart,	op. 70, 2, Es 0,60
26.	Mozart,	99, B . . . 0,60
27.	Mozart,	100, Es . . . 0,80
28.	Beethov	op. 63, D m . . . 0,70
29.	Beethov	op. 80, F . . . 0,60
30.	Beethov	op. 110, G m 0,60
31.	Beethov	0,40
32.	Mozart,	0,40
33.	Mozart,	0,40
34.	Mozart,	0,40
35.	Mozart,	0,40
36.	Beethov	0,40
37.	Mozart,	0,40
38.	Mozart,	nen-No.4) 0,40
39.	Mozart,	nen-No.5) 0,40
40.	Schuber	0,40
41.	Beethov	0,40
42.	Beethov	1,20
43.	Beethov	B, (Fuge) 0,50
44.	Beethov	p. 88, A m,
45.	Beethoven, Trio, op. 8, D (Serenade) . . . 0,40	strumente, B 1,20
46.	Cherubini, Quartett, C . . . 0,60	101. Mendelssohn, Quartett, op. 81, F m . . . 0,50
47.	Mendelssohn, Quartett, op. 12, Es . . . 0,50	102. Mendelssohn, Quartett, op. 81, E . . . 0,50
48.	Mendelssohn, Quartett, op. 44, 1, D . . . 0,60	103. Beethoven, Trio, op. 25, D, (Serenade) 0,40
49.	Mendelssohn, Quartett, op. 44, 3, Es . . . 0,70	104. Beethoven, Trio für Blasinstrumente,
50.	Mozart, Quintett, D . . . 0,50	op. 87, C . . . 0,40
51.	Mozart, Quintett, Es . . . 0,60	105. Dittersdorf, Quartett, Es . . . 0,40
52.	Haydn, Quartett, op. 33, 2, Es, (Russ.-No.2) 0,40	106. Dittersdorf, Quartett, D . . . 0,40
53.	Haydn, Quartett, op. 31, 3, C, (Vogel-) . . . 0,40	107. Dittersdorf, Quartett, B . . . 0,40
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56.	Haydn, Quartett, op. 76, 4, B . . . 0,40	110. Haydn, Quartett, op. 71, 1, B . . . 0,40
		111. Haydn, Quartett, op. 17, 1, E . . . 0,40

Dem Grafen Erdödy gewidmet.

QUARTETT

No. 76.

(Quinten-Quartett)

D-moll

für

2 Violinen, Viola und Violoncell

von

Joseph Haydn.

Op. 76, No. 2.

M452
H42
H. III
26
1920x

Ernst Eulenburg, Musikverlag,

Leipzig.

10

JUL 19 2000

Quartett N^o 76.

Joseph Haydn, Op. 76. N^o 2.

Allegro.

Violino I.

Violino II.

Viola.

Violoncello.

The musical score is presented in four systems, each containing four staves corresponding to the instruments: Violino I, Violino II, Viola, and Violoncello. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system begins with a treble clef for Violino I and a bass clef for Violoncello. The second system introduces a piano (p) dynamic marking. The third system features a forte (f) dynamic marking. The fourth system concludes with a final cadence. The score is written in a clear, elegant hand typical of 18th-century musical notation.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first system features a treble and bass staff with a piano (p) dynamic and a crescendo (cresc.) marking. The second system continues the melody and accompaniment, with a piano (p) dynamic and a crescendo (cresc.) marking. The third system shows a trill (tr) in the treble staff and a piano (p) dynamic. The fourth system features a trill (tr) in the treble staff and a piano (p) dynamic. The fifth system shows a trill (tr) in the treble staff and a piano (p) dynamic. The sixth system features a trill (tr) in the treble staff and a piano (p) dynamic.

This is a handwritten musical score for piano, consisting of four systems of staves. The notation is in a single key signature (one flat) and 4/4 time. The first system (measures 1-4) features a complex, rapid melody in the right hand, with dynamics *p* and *mf*. The second system (measures 5-8) continues the melody with *fz* and *f* dynamics. The third system (measures 9-12) shows a more rhythmic, eighth-note pattern in the right hand, with *p* dynamics. The fourth system (measures 13-16) features a return to a more melodic style, with *f* dynamics. The score includes various musical notations such as slurs, ties, and dynamic markings.

This page contains four systems of musical notation, each with four staves. The top staff of each system is a vocal line in treble clef. The second staff is a treble clef instrument, the third is an alto clef instrument, and the fourth is a bass clef instrument. The music is written in a key with one flat (B-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'fz' and 'p'. The first system shows a vocal line with eighth and sixteenth notes, and instrumental parts with sustained notes. The second system features a more active vocal line with sixteenth notes and eighth notes, with the instrumental parts providing harmonic support. The third system shows a vocal line with a mix of note values, and instrumental parts with sustained notes and some sixteenth-note patterns. The fourth system features a vocal line with a mix of note values, and instrumental parts with sustained notes and some sixteenth-note patterns. The page ends with a double bar line.

This page of musical notation consists of four systems, each with four staves (treble, alto, tenor, and bass). The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first staff has a melodic line with a *pp* marking. The second staff has a rhythmic pattern of eighth notes. The third and fourth staves have a similar rhythmic pattern. The system ends with a *pp* marking.

System 2: The first staff has a melodic line with a *f* marking. The second staff has a rhythmic pattern of eighth notes. The third and fourth staves have a similar rhythmic pattern. The system ends with a *ff* marking.

System 3: The first staff has a melodic line with a *p* marking. The second staff has a rhythmic pattern of eighth notes. The third and fourth staves have a similar rhythmic pattern. The system ends with a *f* marking.

System 4: The first staff has a melodic line with a *dim.* marking. The second staff has a rhythmic pattern of eighth notes. The third and fourth staves have a similar rhythmic pattern. The system ends with a *f* marking.

The first system of musical notation consists of four staves. The top staff features a rapid, continuous sixteenth-note scale. The second staff contains a series of chords and single notes. The third and fourth staves provide a harmonic foundation with sustained notes and moving lines.

The second system of musical notation consists of four staves. The top staff continues with a sixteenth-note scale. The second staff includes the instruction *cresc.* and a dynamic marking *f*. The third and fourth staves also include *cresc.* and *f* markings, indicating a crescendo and fortissimo dynamic.

The third system of musical notation consists of four staves. The top staff features a sixteenth-note scale. The second staff includes a dynamic marking *f*. The third and fourth staves also include *f* markings, indicating a fortissimo dynamic.

The fourth system of musical notation consists of four staves. The top staff features a sixteenth-note scale. The second staff includes a dynamic marking *p*. The third and fourth staves also include *p* markings, indicating a piano dynamic.

The fifth system of musical notation consists of four staves. The top staff features a sixteenth-note scale. The second staff includes a dynamic marking *pp*. The third and fourth staves also include *pp* markings, indicating a pianissimo dynamic. The system concludes with a double bar line and a repeat sign.

This page contains four systems of musical notation, each consisting of four staves (treble and bass clefs). The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Trills (marked 'tr') appear in the upper staves of the second and third systems. Dynamic markings include 'cresc.' (crescendo), 'fz' (forzando), 'p' (piano), and 'ff' (fortissimo). The piece ends with a final 'ff' marking. The number 'E.E. 4110' is printed at the bottom center.

This musical score is for a string quartet, consisting of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Andante o più tosto allegretto.' The score is divided into four systems of four measures each.

System 1 (Measures 1-4): The Violin I staff begins with a melodic line marked *ten.* and *fz*. The Violin II staff has a melodic line marked *mezza voce* and *fz*. The Viola and Cello/Double Bass staves play a rhythmic accompaniment marked *p pizz.* and *fz*. A trill (*tr*) is indicated in the Violin I staff in measure 4.

System 2 (Measures 5-8): The Violin I and II staves continue their melodic lines. The Viola and Cello/Double Bass staves play a rhythmic accompaniment marked *p arco* and *fz*. The Violin I staff has a *fz* dynamic in measure 8.

System 3 (Measures 9-12): The Violin I and II staves continue their melodic lines. The Viola and Cello/Double Bass staves play a rhythmic accompaniment marked *p pizz.* and *fz*. The Violin I staff has a *fz* dynamic in measure 12.

System 4 (Measures 13-16): The Violin I and II staves continue their melodic lines. The Viola and Cello/Double Bass staves play a rhythmic accompaniment marked *p arco* and *fz*. The Violin I staff has a *fz* dynamic in measure 16.

The score includes various musical notations such as slurs, ties, and dynamic markings (*fz*, *p*, *ff*, *tr*, *ten.*, *mezza voce*, *pizz.*, *arco*).

This page of musical notation is for a string quartet, consisting of four staves. The notation includes various musical symbols and performance instructions:

- Staff 1 (Violin I):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 2 (Violin II):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 3 (Viola):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 4 (Cello):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 5 (Double Bass):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 6 (Violin I):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 7 (Violin II):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 8 (Viola):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 9 (Cello):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 10 (Double Bass):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 11 (Violin I):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 12 (Violin II):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 13 (Viola):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 14 (Cello):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.
- Staff 15 (Double Bass):** Features a melodic line with dynamics *p* and *pp*. It includes a trill (*tr*) and a forte (*fz*) marking.

The notation is written in a standard musical notation style, with notes, rests, and other musical symbols. The dynamics *p* (piano) and *pp* (pianissimo) are used throughout. The forte (*fz*) marking is also present. The trill (*tr*) is indicated by a wavy line above the note. The performance instruction *pizz.* (pizzicato) is written below the staff. The tempo marking *allegro* is written below the staff.

This page of musical notation is for a string quartet, consisting of four systems of staves. The notation is in G major (one sharp) and 2/4 time. The first system shows a complex melodic line in the first violin, with the other instruments providing harmonic support. The second system continues the melodic development. The third system features a piano (*p*) dynamic marking and includes the instruction *pizz.* (pizzicato) for the second, third, and fourth strings. The fourth system includes the instruction *arco* (arco) for the second, third, and fourth strings. The notation includes various musical symbols such as notes, rests, and slurs, indicating a piece of music with intricate string work.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in four systems, each consisting of four staves. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). The handwriting is elegant and characteristic of the 19th century. The page is numbered '110' at the bottom center.

Menuetto.

Allegro, ma non troppo.

The first system of the Minuet consists of four staves. The top staff is Treble Clef, the second is Violin (Treble Clef), the third is Viola (Alto Clef), and the fourth is Bass (Bass Clef). The music is in 3/4 time and G major. It features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).

Trio.

The Trio section consists of four staves. The top staff is Treble Clef, the second is Violin (Treble Clef), the third is Viola (Alto Clef), and the fourth is Bass (Bass Clef). The music is in 3/4 time and G major. It features a variety of note values, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#). The section includes dynamic markings such as *p sempre stacc.*, *cresc.*, *f*, and *ff*. The section concludes with a first and second ending.

First system of musical notation, measures 1-8. Treble and bass staves with piano (*p*) dynamics. The music features a melody in the treble and a supporting bass line.

Second system of musical notation, measures 9-16. Treble and bass staves with piano (*p*) dynamics. The melody continues with some grace notes.

Third system of musical notation, measures 17-24. Treble and bass staves with forte (*f*) and crescendo (*cresc.*) markings. The music builds in intensity.

Fourth system of musical notation, measures 25-32. Treble and bass staves with piano (*p*) dynamics. The music returns to a softer volume.

Vivace assai.

Finale.

M. d. C.

Fifth system of musical notation, measures 33-40. Treble and bass staves with piano (*p*) dynamics. The piece concludes with a final flourish.

This page contains four systems of musical notation, each consisting of three staves (treble, alto, and bass clefs). The notation is complex, featuring many beamed notes, slurs, and dynamic markings. The first system has a treble staff with many beamed eighth and sixteenth notes, an alto staff with chords, and a bass staff with a simple line. The second system has a treble staff with a melodic line, an alto staff with chords, and a bass staff with a simple line. The third system has a treble staff with many beamed notes, an alto staff with chords, and a bass staff with a simple line. The fourth system has a treble staff with many beamed notes, an alto staff with chords, and a bass staff with a simple line. The notation is in a key with one flat (B-flat) and a 2/4 time signature.

This page contains a musical score for three voices: Treble, Alto, and Bass. The notation is written in 3/4 time. The score is divided into five systems, each containing three staves. The dynamics and markings are as follows:

- System 1:** Treble staff begins with *mf*. Bass staff begins with *f*.
- System 2:** Treble staff has *mf* and *dim.* markings. Bass staff has *f* and *mf* markings.
- System 3:** Treble staff has *mf* and *fz* markings. Bass staff has *mf* and *fz* markings.
- System 4:** Treble staff has *p* markings. Bass staff has *p* markings.
- System 5:** Treble staff has *p* and *f* markings. Bass staff has *p* and *f* markings.

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex melodic and harmonic structure.

This page of musical notation is divided into four systems, each containing three staves (treble, alto, and bass clef). The first system shows a vocal melody in the treble staff and piano accompaniment in the other two. The second system continues the vocal melody and piano accompaniment. The third system features a vocal melody with lyrics and piano accompaniment. The fourth system continues the vocal melody and piano accompaniment. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'cres'.

cres *cen* *do*
p *cres* *den* *do*
p *cres* *cen* *do*
p *cres* *cen* *do*

The musical score is arranged in six systems, each containing four staves. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The first system shows a dense texture with many sixteenth and thirty-second notes. The second and third systems include vocal-like lines with lyrics: "cres - cen - do" and "do". The fourth system features a more sparse texture with dynamic markings of *pp* and *mf*. The fifth system continues with *mf* markings. The sixth system concludes with a *f* (forte) marking. The overall style is that of a classical or romantic-era musical score.

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Dynamics include *mf* and *f*.

Second system of musical notation, measures 5-8. Includes vocal lines with lyrics "diminuen" and piano accompaniment. Dynamics include *mf*, *f*, and *dim*.

Third system of musical notation, measures 9-12. Includes vocal lines with lyrics "do" and piano accompaniment. Dynamics include *mf* and *f*.

Fourth system of musical notation, measures 13-16. Includes vocal lines with lyrics "cre - scen - do" and piano accompaniment. Dynamics include *f* and *sf*.

Fifth system of musical notation, measures 17-20. Includes vocal lines with lyrics "semp. più" and piano accompaniment. Dynamics include *f*, *sf*, and *ff*.



Eulenburg's kleine Orchester-Partitur-Ausgabe.

Symphonien.

No.	M
1. Mozart, in C (Jupiter)	1,50
2. Beethoven, No. 5 in C moll	2,—
3. Schubert, in H moll (unvollendet)	1,50
4. Mozart, in G moll	1,50
5. Beethoven, No. 3 in Es (Eroica)	2,50
6. Mendelssohn, No. 3 in A moll (Schottische)	2,50
7. Beethoven, No. 6 in F (Pastorale)	2,—
8. Schumann, No. 3 in Es	2,—
9. Haydn, in D	1,—
10. Schubert, in C	3,—
11. Beethoven, No. 9 in D moll (mit Chor)	4,—
12. Beethoven, No. 7 in A	2,50
13. Schumann, No. 4 in D moll	2,—
14. Beethoven, No. 4 in B	2,—
15. Mozart, in Es	1,50
16. Beethoven, No. 8 in F	2,50
17. Schumann, No. 1 in B	2,50
18. Beethoven, No. 1 in C	1,—
19. Beethoven, No. 2 in D	1,50
20. Mendelssohn, No. 4 in A (Italienische)	2,—
21. Schumann, No. 2 in C	2,—
22. Berlioz, „Phantastische Symphonie“. Mit Einführung von Arthur Smolian	3,—
23. Berlioz, „Harold in Italien“. Mit Einführung von Arthur Smolian	3,—
24. Berlioz, „Romeo und Julie“. Mit Einführung von Arthur Smolian	4,—
25. Brahms, No. 1 in C moll	4,—
26. Brahms, No. 2 in D	4,—
27. Brahms, No. 3 in F	4,—
28. Brahms, No. 4 in E moll	4,—
29. Tschaiowsky, No. 5 in E moll	4,—

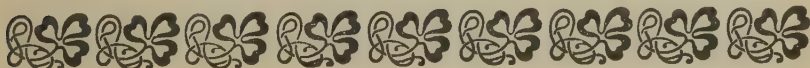
Ouverturen.

No.	M
1. Beethoven, „Leonore“ No. 3	1,—
2. Weber, „Der Freischütz“	1,—
3. Mozart, „Figaro“	0,50
4. Beethoven, „Egmont“	1,—
5. Weber, „Der Beherrscher der Geister“	1,—

No.	M
6. Mendelssohn, „Melusine“	1,50
7. Weber, „Oberon“	1,—
8. Mozart, „Don Juan“	0,50
9. Weber, „Preciosa“	1,—
10. Beethoven, „Fidelio“	1,—
11. Mendelssohn, „Ruy Blas“	1,—
12. Weber, „Jubel-Ouverture“	1,—
13. Mendelssohn, „Sommernachts-traum“	1,—
14. Mozart, „Zauberflöte“	1,—
15. Nicolai, „Die lustigen Weiber von Windsor“	1,—
16. Rossini, „Wilhelm Tell“	1,—
17. Berlioz, „Waverley“. Mit Einführung von Arthur Smolian	1,—
18. Berlioz, „Vehmrichter“. Mit Einführung von Arthur Smolian	1,—
19. Berlioz, „König Lear“. Mit Einführung von Arthur Smolian	1,—
20. Berlioz, „Der Römische Carneval“. Mit Einführung von Arthur Smolian	1,—
21. Berlioz, „Der Corsar“. Mit Einführung von Arthur Smolian	1,—
22. Berlioz, „Benvenuto Cellini“. Mit Einführung von Arthur Smolian	1,—
23. Berlioz, „Beatrice und Benedict“. Mit Einführung von Arthur Smolian	1,—
24. Tschaiowsky, „1812“, Ouv. solennelle	1,—

Concerte.

No.	M
1. Beethoven, Violin-Concert in D	1,—
2. Mendelssohn, Violin-Concert in E moll	1,—
3. Spohr, Violin-Concert No. 8 in A moll („Gesangsscene“. Einzige Partitur-Ausgabe)	1,—
4. Beethoven, Klavier-Concert No. 3 in C moll	1,50
5. Beethoven, Klavier-Concert No. 4 in G	2,—
6. Beethoven, Klavier-Concert No. 5 in Es	2,—
7. Schumann, Klavier-Concert in A moll	2,—
8. Tschaiowsky, Violin-Concert in D	2,—
9. Tschaiowsky, Klavier-Concert No. 1 in B moll	2,—





Kleine Partitur-Ausgaben

in eleganten Einbänden.

I. Kammermusik-Partituren.

- Beethoven**, Sämmtliche 17 Streich-Quartette (Op. 18 No. 1—6, Op. 59 No. 1—3, Op. 74, 95, 127, 130, 131, 132, 133, 135) nach den Autographen und ältesten Ausgaben etc. revidirt und mit Anmerkungen versehen von Wilhelm Dugge 12,—
- Brahms**, Kammermusik. Mit dem Bildniss des Komponisten in Heliogravure.
Band I. 2 Streich-Sextette (Op. 18, 36) u. 2 Streich-Quintette (Op. 88, 111) 13,—
Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67) 11,—
Band III. Klavier-Quintett (Op. 34) u. 3 Klavier-Quartette (Op. 25, 26, 60) 12,—
Band IV. 5 Klavier-Trios (Op. 8, 87, 101, 40, 114) 13,—
- Haydn**, Sämmtliche 83 Streich-Quartette. Mit dem Bildniss Haydn's.
Band I. (Op. 1, 2, 3, 9, 17) 13,—
Band II. (Op. 20, 33, 42, 50, 51, 54) 10,—
Band III. (Op. 55, 64, 71, 74, 76, 77, 103) 11,—
- Mendelssohn**, Sämmtliche 7 Streich-Quartette (Op. 12, 13, 44 No. 1, 2, 3, Op. 80, 81). 2 Klavier-Trios (Op. 49, 66). 2 Streich-Quintette (Op. 18, 87) und Streich-Octett (Op. 20) 10,—
- Mozart**, 10 berühmte Streich-Quartette (Köchel-Verzeichniss No. 387, 421, 428, 458, 464, 465, 499, 575, 589, 590), 5 Streich-Quintette (Köchel-Verzeichniss No. 406, 515, 516, 593, 614) und Klarinetten-Quintett (Köchel-Verzeichniss No. 581) 11,—
- Schubert**, Sämmtliche 9 Streich-Quartette (Op. 29, 125 No. 1, 2, Op. 161, 168, Op. posth. D-moll, G-moll, D-dur, C-moll), 2 Klavier-Trios (Op. 99, 100), Streich-Quintett (Op. 163), Klavier- (Forellen-) Quintett (Op. 114) und Octett (Op. 166) für Streich- und Blas-Instrumente 12,—

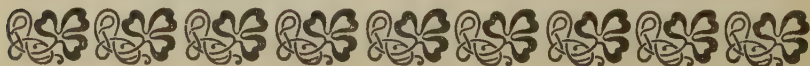
- Schumann**, Sämmtliche 3 Streich-Quartette (Op. 41 No. 1, 2, 3), 4 Klavier-Trios (Op. 63, 80, 88, 110), Klavier-Quartett (Op. 47) u. Klavier-Quintett (Op. 44) 8,—

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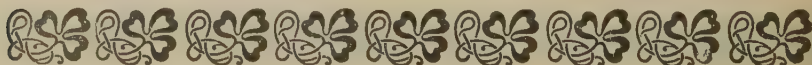


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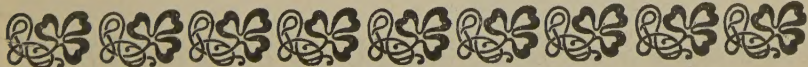
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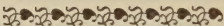
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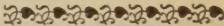
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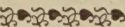
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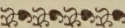
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
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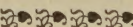
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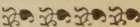
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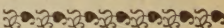
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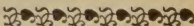
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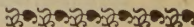
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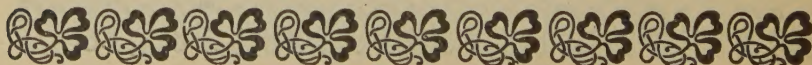
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